

FOR ENTRY FORM, SEE INSIDE OF BACK COVER.

1922.

CENTENARY YEAR.

ALL PREVIOUS SYLLABUSES ARE CANCELLED.

SYLLABUS
OF THE
METROPOLITAN EXAMINATION

(I.) September, 1922.

(II.) December, 1922—January, 1923.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

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HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA.

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1922.

THE METROPOLITAN EXAMINATION

FOR THE

Diploma of Licentiate'ship of the Royal Academy of Music.

This Examination is held twice a year, and is open to

**MUSICAL COMPOSERS, CONDUCTORS, PERFORMERS
AND TEACHERS,**

whether educated at the Academy or not.

1. The Examination takes place at the ROYAL ACADEMY OF MUSIC, LONDON, during the Academy Summer and Christmas vacations. The Summer Examination is held early in September, and the Winter one usually occupies the last two weeks of December and the first week of January. The present syllabus applies to both periods of examination, and Candidates may enter for either or both periods. Candidates who enter for both periods in one year may repeat their pieces at the Second Examination, or present different ones selected from the same lists, as they may prefer. In choosing their pieces Candidates are advised to be careful to observe the requirements stated at the head of each Subject of examination, as the presentation of a wrong piece or failure to fulfil any of the essential conditions of their entry will render them liable to disqualification.

2. Forms of Entry, properly filled up, together with the fees (see pages 4 and 5 and inside of back cover), must be sent so as to reach the Secretary not later than **June 30th**, for the September Examination, or **October 31st**, for the Christmas Examination.

Candidates desiring to be examined in two Subjects, or the Teachers' and Performers' branch of a Subject, must pay the full fee in each Subject or branch.

Candidates entering for the two branches of Teacher and Performer will be expected to submit different selections at the two Examinations.

No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per candidate, and no late entries can be accepted, under any circumstances, after **July 15th** and **November 15th** in the respective periods of Examination.

3. Candidates who have entered for the September Examination will have the option of transferring their entry to the Christmas period on giving notice to the Secretary of their wish to do so not later than **July 31st**, but Candidates cannot be transferred from Christmas to the following September Examination, except under very special circumstances.

4. Any Candidate failing to attend for examination at the time appointed will forfeit the entry fee paid—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases, a portion of the entry fee may, at the discretion of the

Committee, be returned or transferred. In all cases of re-entry the full fee must be paid.

5. Candidates for examination in Singing, Pianoforte and Violin at the Christmas period may indicate whether they would prefer to be examined before or after Christmas Day. The Secretary will endeavour to comply with the wishes thus expressed, but cannot guarantee doing so; and in any case Candidates must accept the arrangements made for them at both periods as regards date and time of their examination, and also the Board of Examiners to whom they are allotted.

6. No Candidate under 18 years of age will be permitted to enter for examination as a teacher. Diplomas issued prior to the present Syllabus will, nevertheless, remain valid.

The Academy reserves to itself the power to refuse any entry for Licentiate Examination at its discretion.

7. All Candidates (except in Harmony, Elocution, Bandmastership, Theatrical Conductorship, and in Singing (Performers), and excepting such as hold any of the following British diplomas:—Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., and F.R.C.O.) will be required to work a paper on Rudiments of Music, Musical Ornaments, and Harmony, as far as the chord of the dominant seventh, with inversions. This paper may also include the harmonisation of a simple melody. Two and a half hours will be allowed for working this paper.

All Candidates, with the exception of those in Elocution, will be required to pass a simple *viva voce* examination on Aural Tests, further details of which, including specimen questions, will be found on pages 6 and 7.

Candidates in Singing (Performers), unless they hold one of the above Diplomas, will be required to work a paper on Elements of Music and Musical Ornaments.

Candidates in Singing (Teachers), in addition to the Rudiments and Harmony paper, will be required to work a paper on the Physiology of the Voice (see page 10), whilst those in Pianoforte (Teachers) and Organ must also work an additional paper on Form and Teaching (see pp. 14 and 17).

Candidates in Pianoforte Accompaniment must also work a paper on the Art of Accompanying (see pp. 23 and 24).

Candidates in Aural Training and in Voice Culture must work (in addition to the Rudiments and Harmony paper) the special one required for each subject (see pp. 25 and 27).

Candidates in Elocution must work the paper specified on page 28.

Candidates claiming exemption from the Theory papers must send proofs in support of such claim with their form of entry.

There is no exemption from the paper on the Physiology of the Voice.

8. The paper work may be done on the same day as the practical examination, or, if the Candidate so prefer, on the day previous, or the

day after it. If two papers have to be worked they may be done on the same day, or on different days at the option of the Candidate. There will be two periods of paper work examination daily, starting at 10 a.m. and at 3 p.m. The papers on the Physiology of the Voice, Pianoforte Accompaniment, Aural Training, Voice Culture, and Elocution must be worked on a day previous to the practical examination. Provided the necessary accommodation is available Candidates may attend either the morning or afternoon period, it not being necessary to write notifying which period they select.

The result of the practical and paper work portions of the examination is posted to Candidates about a fortnight after the date of the practical examination.

In order to pass, Candidates are required to obtain at least seventy-five per cent. of the possible number of marks in each separate branch of the examination.

9. Candidates who succeed in the practical branch are not required to undertake that portion of the Examination again. If such candidates fail in the paper work, or any portion thereof or in Aural Tests, they may attend future Examinations in that portion in which they have been unsuccessful, on payment of a fee of one guinea for each paper and one guinea for Aural Tests.

Those who succeed in the Theory papers, but fail in the practical branch, will be exempt from again working the said papers. The same applies to the papers on the Art of Accompanying, on Elocution, and on Form and Teaching for Pianoforte Candidates (Teachers) and Organ Candidates. This exemption applies only to Candidates at the September 1912 examination and later dates. The claim for exemption must be made on the entry form, and the full fee will be payable by Candidates claiming it.

10. Candidates are expected to accept without question the award of the Examiners, and neither the Principal, the Examiners, nor the Secretary are authorised to enter into correspondence as to the reasons for the results communicated to them.

11. In Pianoforte, Organ, and Orchestral Instruments, no particular system of playing or fingering is insisted upon or acknowledged; the Examiners judge entirely by results. Candidates are not restricted to any particular editions of the works chosen, except where such is expressly mentioned.

In consequence of many requests from Candidates for advice as to text-books, the Committee have prepared a list of such works as they think will be found useful. This list appears on page 30.

12. Candidates who satisfy the Examiners in both portions of their examination (theoretical and practical) in any subject will be created **LICENTIATES OF THE ROYAL ACADEMY OF MUSIC**. They receive a Diploma to that effect, signed by the

Principal of the Academy and a Director; and have their names publicly announced. The Licentiate Diploma certifies that the recipient is, in the judgment of the Examiners, competent to practise the specified branch for which the Diploma is granted. The Diploma also states whether such competency be as a composer, performer, teacher, or conductor.

Licentiates have the exclusive right to append the letters L.R.A.M. to their names.

In the absence of any request to the contrary, the Diplomas will, after they have been formally submitted to the Board of Directors at their meetings held in October and March, be sent to the addresses given by the Candidates on their forms of entry.

13. Candidates who have satisfied the Examiners in any class of any subject, will be eligible as Candidates in any other class of the same subject at a subsequent examination.

On payment of an enquiry fee of two shillings and sixpence Candidates will (after the completion of the examination period) be supplied with a statement of the marks awarded to them in each branch of their examination. This statement will be supplied only to Candidates. For paper work only, the total number of marks will be supplied without payment. Marks cannot be sent until about a month after completion of the examination.

14. The Committee of Management reserve to themselves the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

15. **Vivâ Voce Examination on Aural Tests.**—Specimens of the questions which will be asked in this examination are given below. These tests will be given daily during the examination period from 11.30 to 1.30 and from 3 to 6. The maximum marks allotted for this subject are 24. Marks required to pass, 18. The standard of difficulty of these tests will be very gradually increased during the next two years.

SPECIMEN QUESTIONS.

All the following tests will first be played over, not more than three times, by the Examiner, on the Pianoforte, and the notes required to be sung will be well within the vocal compass of the Candidate.

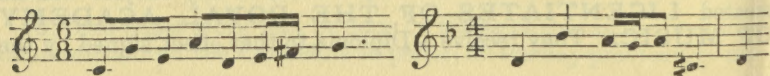
Candidates will be required :—

1.—To recognise major and minor triads and their inversions.
(The names of the notes are not necessary.)

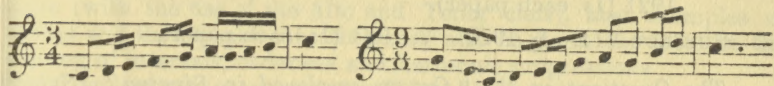
2.—To hum, sing, or play, the middle note of major or minor triads and their inversions.

(The notes of the chords of tests 1 and 2 will be played simultaneously and in close position, by the Examiner.)

3.—To hum, sing, or play, from memory a phrase of not more than eight notes, such as



4.—To sing, play, or tap, rhythmical passages, such as



5.—To name perfect, plagal, interrupted, and imperfect cadences in a short piece played by the Examiner.

16. Examination Papers set in former years may be purchased at the Academy, Price Sixpence each Paper:—

RUDIMENTS OF MUSIC, Ornaments and Harmony:—

Nos. 26 (September), 27 and 28 (Christmas), 1913; 29 and 30 (September), 31 and 32 (Christmas), 1914; 33 and 34 (September), 35 and 36 (Christmas), 1915; 37, 38, and 39 (September), 40 and 41 (Christmas), 1916; 55, and 57 (September), 1919; 61, 62 and 63 (September), 1920; 67, 68, and 69 (September), 70, 71, and 72 (Christmas), 1921.

ELEMENTS PAPERS for Vocalists (Performers):—

Nos. v², v³ (1909), v⁴, v⁵ (1910), v¹⁹, v²⁰ (1919), v²³, v²⁴ (1921).

FORM AND TEACHING (for Pianoforte Teachers):—

G¹, G², and G³ (September), H¹, H², and H³ (Christmas), 1916; I¹, I², and I³ (September), 1917; K¹, K², and K³ (September), 1918; M¹, M², and M³ (September), N¹ and N² (Christmas), 1919; O¹, O², and O³ (September), P¹, P², and P³ (Christmas), 1920; Q¹, Q², and Q³ (September), R¹, R², and R³ (Christmas), 1921.

PAPERS FOR ORGAN CANDIDATES:—

On Practical Teaching.

E (1907). H (1910). I (1911). J (1912). K (1913). L (1914). M (1915). N (1916). O and P (1920).

Tests in Score Reading.

Nos. 4 (1910), 5 (1911), 6 (1912), 7 (1913), 8 (1914), 9 (1915), 10 (1916), 11 and 12 (1920).

AURAL TRAINING AND SIGHT-SINGING:—

1 (September), 2 (Christmas), 1921.

ELOCUTION:—

5 (September), 6 (Christmas), 1918; 7 (September), 8 (Christmas), 1919; 11 (September), 12 (Christmas), 1921.

ALSO

SUBJECT I. The Examination Papers of 1915, 1919, 1920, and 1921 (1s. each paper).

SUBJECT II. Diatonic and Chromatic Studies for Vocalists (Performers), price 1s.

SUBJECTS VI. and VIa. 1911, 1912, 1914, 1915, 1917, 1920, and 1921 (1s. each paper).

SUBJECT VII. 6, 1920. 7, 1921 (1s. each paper).

The Questions on the "Organs employed in Singing" (Subject II.), the "Fingering" Tests, and Questions on "Touch" (Subject III.), are not published.

Papers supplied to order cannot be exchanged.

Examinations are held in the following Subjects:—

***HARMONY, COUNTERPOINT, AND COMPOSITION. (Subject I.)**

Examiners.—F. CORDER, F.R.A.M.; A. J. GREENISH, Mus. D., Cantab., F.R.A.M.; and Sir A. C. MACKENZIE, Mus. D., LL.D., D.C.L., F.R.A.M.

Class 1.—COMPOSERS AND TEACHERS.

Candidates on entering their names must submit a Composition, consisting of a piece of some extent written for either voices or instruments, or both, such as the writer shall consider to afford a fair sample of his musical and technical powers. Any Candidate whose Composition has been approved, and who has been unsuccessful in the further examination, may enter again without submitting a second Composition.

Candidates will have to work a paper which will include tests in Harmony and Counterpoint (strict and free) in not more than four parts, also in Double Counterpoint, Canon and Fugue.

Thereafter they are required to attend a *vivâ voce* examination, when they will be catechised as to the capabilities of voices and instruments, and will be required to play from orchestral and vocal score, and from figured bass. They will also be expected to show some knowledge of standard works and may be required to modulate, or complete an unfinished musical sentence at the Piano.

Class 2.—TEACHERS.

Candidates in this division will submit no exercise, but will have to work the same paper as those in Class 1. The *vivâ voce* examination will comprise questions on the teaching of Harmony and Counterpoint, on the relation of Subject and Answer in a Fugue and a spoken analysis of the "Pastoral" Symphony of *Beethoven*, from the Pianoforte arrangement from the full score. They will be expected to play at the Piano four-part exercises written in open

* *Entries in this subject will be accepted only for the Christmas period.*

HARMONY, COUNTERPOINT, AND COMPOSITION. (SUBJECT I.)—*Continued.*

score (with the use of the Alto and Tenor clefs), also examples of chords and their treatment; they may also be given ear tests in the naming of intervals, cadences and harmonic progressions.

The *viva voce* examination will last about half-an-hour.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Reading from Score or Analysis	24
Figured Bass or Exercises	24
Modulation or Ear Tests	28
General Questions	24
Paper Work	100
Total	100

75 marks required to pass in each branch.

Candidates who have passed in the paper work but failed in the *viva voce* will not be required to do the paper again at a subsequent examination, but must pay the full fee.

SINGING. (Subject II.)

Examiners in 1922.—HENRY BEAUCHAMP, Hon. R.A.M.; JOHN BOOTH, Hon. R.A.M.; F. PERCIVAL DRIVER, A.R.A.M.; FRASER GANGE, Hon. R.A.M.; EDWARD ILES, Hon. R.A.M.; J. FREDERICK KEEL, F.R.A.M.; FREDERIC KING, Hon. R.A.M.; AGNES LARKCOM, F.R.A.M.; THOMAS MEUX, Hon. R.A.M.; ARTHUR THOMPSON, F.R.A.M.

In this subject, Teachers and Performers have a separate and distinct examination. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

It is expected that Candidates in this Class will have had some experience in teaching individual adult pupils, and they will be required to demonstrate practically the method adopted by them, answering questions on:—

- 1.—Breathing—registers—classification and compass of voices.
- 2.—Technical Studies best adapted to ensure sustained power, flexibility and correctness of attack and intonation.
- 3.—The meaning of tone-colour in the voice—its cause and effect.
- 4.—Faults in voice-production most commonly met with, giving practical illustrations of exercises for correcting the same.
- 5.—The principal attributes of beauty of vocal tone, and how to acquire them.
- 6.—Distinct and correct pronunciation, and diction in singing.
- 7.—The characteristics and interpretation of Recitatives of various periods.

SINGING. (SUBJECT II.)—*Continued.*

8.—Phrasing, expression, and knowledge of vocal works, illustrating florid and dramatic styles of singing for each class of voice.

To sing : a *Recitative*, a *portion of a Cantabile movement*, and a *portion of a florid movement*, selected by themselves from the lists for Performers on pages 11 and 12.

To sing a piece at sight (*not required from blind candidates*).

To play an accompaniment on the pianoforte of some vocal piece to be chosen by the Examiners (*not required from blind candidates*).

To undergo an Ear-test by singing and naming intervals.

Braille tests are provided for blind candidates.

Quality and Power of voice are not matters of consideration in this class. Style and Phrasing are the essential points.

To work the paper on Rudiments of Music and Harmony, &c. specified on page 4.

To work a short paper on the organs employed in the art of singing, and on their respective functions in the production and use of the voice.

N.B.—This latter paper must be worked at the Academy previous to the Candidate appearing before the Examiners. Candidates may attend for the purpose on the day preceding their practical examination, or, if time permit, on the day of their practical examination. Three hours will be allowed for working this paper.

Candidates are required to provide their own accompanists.

The marks obtainable in this class are as follows :—

	Maximum Marks.
1. Paper work on the Physiology of the Voice	16
<i>Oral Examination.</i> —Method of Teaching, with Practical Illustrations.	
2. Production of Voice	20
3. Control of Breathing	16
4. Blending of Registers and improving Defects in Production	16
5. Vocalisation and Flexibility	8
6. Pronunciation and Diction	20
7. Teaching of Recitatives	12
8. Phrasing, Expression, and Tone-colour	16
9. Knowledge of Vocal Works	8
10. Performance of Vocal Pieces	16
11. Accuracy of Ear	16
12. Reading at Sight	8
13. Accompaniment	8
14. Examiners' General Impression of Candidate's Capabilities as a Teacher	20
Total	200

Marks required to pass, 150.

SINGING. (SUBJECT II.)—*Continued.*

PERFORMERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

To sing Diatonic and Chromatic Studies, copies of which will be given to them on entering their names, or may be purchased at the Academy at any time (price 1s.).

To prepare *all* the pieces in their respective lists, and sing such of them or any portion of them as the Examiners may select, either in the language in which the title is given, or in the English translation, at the option of the Candidate. The selected Pieces may be transposed a semitone or a tone higher or lower. Those marked * must be sung from memory.

Candidates are recommended to bring 2 copies of each of the songs.

To sing a piece at sight (*not required from blind candidates*).

To work a paper on Elements of Music.

The pitch used at this examination is the Normal Diapason. Candidates are required to provide their own accompanists.

DRAMATIC SOPRANO.

- RECIT. "In quali eccessi, o Numi!" ("In what excesses, ye Powers!") ... } ("Don Giovanni") ... Mozart
 ARIA, "Mi tradi quell' alma ingrata" ("Thus betrayed by this ungrateful") ... }
 (Novello's Edition of the Songs in "Don Giovanni." Book I.)
 SONG, "The Loreley" (Murdoch) Liszt
 SONG, "Fly, Messenger, Fly" (Novello) Rutland Boughton

LIGHT SOPRANO.

- "Qual farfalletta" ("As moth at even") ("Partenope") (Augener) Handel
 RECIT. AND ARIA, "Ballatella" ("Pagliacci") Leoncavallo
 (High key) F sharp. (Ascherberg, Hopwood and Crex.)
 Cuckoo Song in D (Boosey) Roger Quilter

MEZZO-SOPRANO.

- RECIT. "Oh, joyful news" } ("Hercules") (Novello) Handel
 AIR "Begone, my fears" }
 SONG, "The Virgin's Cradle-Hymn" in F (Boosey) Herbert Fryer
 OLD SCOTCH SONG, "Up in the morning early" (Boosey) A. C. Mackenzie

CONTRALTO.

- RECIT. "Now Cherith's brook" ("Elijah") (Novello) Mendelssohn
 AIR, "Eyes, cease from weeping" ("Vaghe pupille, no non piangete") (Orlando) Handel
 (Handel's Opera Songs arranged by W. T. Best, page 104). (Boosey.)
 SONG, "Lullaby" in D flat (Elkin) Cyril Scott
 SONG, "Oh, soft was the Song," in D (Novello) Edward Elgar

SINGING. (SUBJECT II.)—*Continued.***TENOR.**

- RECIT. "Zebul, thy deeds" } ("Jephtha") (Novello) *Handel*
 AIR, "His mighty arm" }
 SONG, "For, lo! the winter is past," in C or B flat ("Rose of Sharon"
 (Novello) *A. C. Mackenzie*
 SONG, "Green grow the rushes O!" in G minor (Murdoch) *Arnold Bax*

BARITONE.

- RECIT. "Behold, I tell you a mystery" } ("The Messiah") (Novello) *Handel*
 AIR, "The trumpet shall sound" }
 SCENA, "Hiawatha's Vision" ("Hiawatha's Departure") (Novello) *Coleridge-Taylor*
 SONG, "Youth and love" (Songs of Travel, Part II.) (Boosey) *Vaughan Williams*

BASS.

- RECIT. "O voi del mio poter" ("O ye, of my command") }
 ARIA, "Sorge infausta una procella!" ("Rages now the storm affrighting!") }
 in C minor (Orlando). *Handel*
 ("Standard Songs," No. 33) (Ascherberg, Hopwood & Crew.)
 SONG, "Fear no more the heat o' the sun" (Boosey) *Roger Quilter*
 ("Shakespeare Songs," 2nd set.)
 SONG, "We sway along," in E flat (Frederick Harris Co.) *Albert Mallinson*

The marks obtainable in this class are as follows:—

	Maximum Marks.
1. Quality	12
2. Volume	12
3. Management and Control of Breath	16
4. Production (including Blending of the Registers)	16
5. Correctness of Intonation	16
6. Vocalisation and Flexibility (including excellence of Scales, Arpeggios, Shakes, etc.)	16
7. Distinctness and Correctness of Pronunciation	16
8. Phrasing, Expression, and Variety of Tone	16
9. Rhythm, Time and Accent	12
10. Recitative	12
11. Posture and Facial Expression... ..	8
12. Conception of the General Character of the Pieces... ..	16
13. Reading at Sight	12
14. Examiners' General Impression of Candidate's Capabilities } as a Performer	20

Total 200

Marks required to pass, 150.

PIANOFORTE. (Subject III.)

The Boards will be constituted from the following:—

CARLO ALBANESI, Hon. R.A.M.; VICTOR BOOTH, F.R.A.M.;
 AMBROSE COVIELLO, A.R.A.M.; HAROLD CRAXTON, Hon. R.A.M.;
 VIVIAN LANGRISH, A.R.A.M.; W. J. KIPPS, A.R.A.M.; ERNEST KIVER,
 A.R.A.M.; T. B. KNOTT, F.R.A.M.; HERBERT LAKE, A.R.A.M.;
 DORA MATTHAY, F.R.A.M.; TOBIAS MATTHAY, F.R.A.M.; HEDWIG
 McEWEN, F.R.A.M.; FREDERICK MOORE, F.R.A.M.; CLAUDE POL-
 LARD, F.R.A.M.; CHAS. F. REDDIE, F.R.A.M.; FELIX. SWINSTEAD,
 F.R.A.M.; LAWRENCE TAYLOR, A.R.A.M.; PERCY WALLER, Hon.
 R.A.M.; SEPTIMUS WEBBE, A.R.A.M.; CUTHBERT WHITEMORE,
 F.R.A.M.

PIANOFORTE. (SUBJECT III.)—*Continued.*

In this subject, Teachers and Performers have a separate and distinct examination, but different selections will have to be submitted should a candidate enter for both examinations. Candidates may enter for either or both. In the latter case they will pay a double entry fee and have two examinations.

TEACHERS' EXAMINATION.

Candidates will be required to satisfy the Examiners in the following tests:—

They must be prepared to play the whole or portions of a piece (either starred or not starred) of their own selection from each of the three lists on pages 15 and 16 (three pieces in all).

To play at sight the whole or portions of a piece selected by the Examiners.

The judicious use of the pedals will be taken into account.

No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

To play (from memory) all or any of the following scales and arpeggios:—

(a) Major and harmonic minor scales, the hands commencing a third, sixth, eighth, or tenth apart; and chromatic scales, commencing a minor third, major or minor sixth, or minor tenth apart, all in similar and contrary motion. Minor scales in the melodic form will be required in similar motion only, an eighth apart.

(b) Major, harmonic minor scales and chromatic scales (minor thirds only) in double thirds in similar motion only.

(c) Major, harmonic and melodic minor, and chromatic scales in double eighths in similar motion, the hands commencing an eighth apart. Scales in double eighths in contrary motion in major keys only, both hands commencing on the key note.

(d) Arpeggios of major and minor common chords and their inversions, and dominant sevenths and their inversions, in similar and contrary motion, the two hands to play the *same* position of the chord.

All the scales and arpeggios, as above stated, to be played with *legato* and *staccato* touch; either finger or hand (wrist) *staccato* will be accepted:—four octaves in similar motion and two octaves in contrary motion, except scales in double eighths, which are to be played in three octaves in similar motion and two octaves in contrary motion. The scales and arpeggios in similar motion to begin on the highest or lowest notes at the discretion of the Examiners.

All scales and arpeggios in contrary motion to begin with the hands at their widest distance and approaching, or at their closest point and separating, as required.

PIANOFORTE. (SUBJECT III.)—*Continued.*

All good methods of fingering in the Scales and Arpeggios will be accepted.

Candidates will be required to answer questions on the laws of Touch, including the action, state, and position, &c., of the arm, hand and fingers in playing, and knowledge of the action of the keys, and on the application of these laws in interpretation.

Also to answer questions on the principles of fingering, exemplified in passages selected by the Examiners. Candidates are given an opportunity of studying this paper of Tests in Fingering for half-an-hour before their practical examination.

To work a paper on the general principles of Form, as exemplified in pianoforte compositions; on the training of pupils, with special reference to the eradication or prevention of faults most frequently found in young pianists, and on the phrasing of given passages. The paper may also include questions as to the studies and pieces most suitable for particular grades of students. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must secure 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

The Examination will last about half-an-hour.

Books recommended for reference and study will be found noted on page 30.

PERFORMERS' EXAMINATION.

Candidates entering as PERFORMERS must fulfil the requirements for TEACHERS, excepting that they will be exempt from working the paper on Form and Teaching, and from scales, arpeggios, fingering tests and questions on touch. The three test pieces selected, one from each list, must be from amongst those marked *, and one of them, at least, must be played from memory. In addition, they must prepare a piece of their own choice, *which need not be from one of these lists*. The Examiners have, of course, the option of hearing the whole or any portions of the pieces chosen. This examination consists of the performance tests, sight-reading tests, aural tests and the paper on Rudiments and Harmony only. A higher standard of excellence in performance is required than in the case of teachers. No particular method or school of playing is favoured; all methods are acceptable, provided the results are satisfactory.

The Examination will last about half-an-hour.

BLIND CANDIDATES.

Candidates who are blind will be required to fulfil all the conditions set forth in their respective classes, excepting the sight reading

PIANOFORTE. (SUBJECT III.)—Continued.

test; they will be required instead to transpose a short phrase dictated by the Examiners, and to improvise on a given theme.

LIST A.

PRELUDE and FUGUE in B minor, No. 24, Book II.	...	...	J. S. Bach
PRELUDE and FUGUE in A flat, No. 17, Book I.	...	...	J. S. Bach
PRELUDE and FUGUE in B major, No. 23, Book I.	...	...	J. S. Bach
*PRELUDE and FUGUE in F minor, No. 12, Book I.	...	...	J. S. Bach
*PRELUDE and FUGUE in A, No. 19, Book I.	...	...	J. S. Bach
*TOCCATA and FUGUE in E minor, from Suite in E minor	...	...	J. S. Bach
*TOCCATA in F, from Fugue and Toccata	...	...	Bach-d'Albert
*TOCCATA and FUGUE in D minor (Augener)	...	...	Bach-Tausig
*FANTASIA and FUGUE in F (Ricordi)	...	...	F. C. Friedeman Bach
FUGUE, from Fantasia and Fugue in C	...	...	Mozart
PRELUDE and FUGUE in F minor, Op. 35, No. 5	...	...	Menäelssohn
*INTRODUCTION and FUGUE, from Humoresken, Op. 17, No. 5 (Simrock)	...	...	Dohnányi

LIST B.

SONATA in E flat, Op. 7	...	...	Beethoven
SONATA in B flat, Op. 22	...	...	Beethoven
SONATA in E flat, Op. 27, No. 1	...	...	Beethoven
SONATA in D, Op. 28, "Pastoral"	...	...	Beethoven
SONATA in E flat, Op. 31, No. 3	...	...	Beethoven
*SONATA in C, Op. 53, "Waldstein"	...	...	Beethoven
*SONATA in E minor, Op. 90	...	...	Beethoven
*SONATA in A, Op. 101	...	...	Beethoven
*32 VARIATIONS in C minor	...	...	Beethoven

LIST C.

MEDITERRANEAN (Murdoch)	...	...	Arnold Bax
*FINALE from Second Suite (Anglo-French Music Co.)	...	...	York Bowen
*ADAGIO and SCHERZO (Variations 4 and 5), from Sonata in D minor (Novello)	...	...	Benjamin J. Dale
THE ISLAND SPELL (Augener)	...	...	John Ireland
HUMORESQUE (Anglo-French Music Co.)	...	...	Dorothy Howell
LUNAR RAINBOW and PALABRA, from "Impressions" (Anglo-French Music Co.)	...	...	Leo Livens
SCHERZO (Vivace), from Sonata in E minor (Novello)	...	...	J. B. McEwen
VARYING MOODS, No. 3, from Four Pieces, Op. 88 (Joseph Williams)	...	...	A. C. Mackenzie
LOVE PHASES, No. 3, Response! Op. 12 (Joseph Williams)	...	...	Tobias Matthay
SCHERZO, in B flat minor, Op. 12 (Augener)	...	...	Sydney Rosenbloom
*PRELUDE in D (Anglo-French Music Co.)	...	...	Felix Swinstead
BABY'S WORLD, No. 3, from Suite "The Crescent Moon" (Lengnick)	...	...	Colin Taylor
*BALLADE in F, Op. 38	...	...	Chopin
IMPROMPTU in F sharp, Op. 36	...	...	Chopin
PRELUDE in C sharp minor, Op. 45	...	...	Chopin
NOCTURNE in E flat, Op. 55, No. 2	...	...	Chopin
INTERMEZZO in C, Op. 119, No. 3	...	...	Brahms
INTERMEZZO in E flat minor, Op. 118, No. 6	...	...	Brahms
TRAUMESWIRREN, from "Phantasiestücke," Op. 12	...	...	Schumann
*TOCCATA in C, Op. 7	...	...	Schumann
WALDESRAUSCHEN (Study)	...	...	Liszt
*TRIANA, from "Iberia," Book II.	...	...	Albeniz
PRELUDE in F sharp, No. 8, Book II., Op. 17 (J. & W. Chester)	...	...	Blumenfeld
*L'ISLE JOYEUSE (Durand †)	...	...	Debussy

† Can be obtained from the Anglo-French Music Co.

PIANOFORTE. (SUBJECT III.)—*Continued.*

*ONDINE, No. 1 of 3 Poèmes ("Gaspard de la Nuit") (Durand †)	...	Ravel
PRELUDE in G, No. 5, Op. 32 (J. & W. Chester)	...	Rachmaninoff
*POÈME TRAGIQUE, Op. 34 (J. & W. Chester)	...	Scriabin

† Can be obtained from the Anglo-French Music Co.

The marks obtainable in this subject are as follows:—

TEACHERS' EXAMINATION.						Maximum Marks.
List A ...	...	...	...	...	...	12
" B ...	...	...	...	...	...	24
" C ...	...	...	...	...	...	12
Reading	...	...	...	...	...	12
Scales and Arpeggios	...	...	...	...	...	8
Fingering Typical Passages	...	...	...	...	...	8
Questions on Touch	...	...	...	...	...	12
Examiners' Impression of Candidate's general	...	...	...	...	...	12
Capabilities as a Teacher	...	...	...	...	...
Total						100

75 marks required to pass.

PERFORMERS' EXAMINATION.						Maximum Marks.
List A ...	...	...	...	...	...	16
" B ...	...	...	...	...	...	32
" C ...	...	...	...	...	...	16
Reading	...	...	...	...	...	12
Own Selection	...	...	...	...	...	12
Examiners' Impression of Candidate's general	...	...	...	...	...	12
Capabilities as a Performer	...	...	...	...	...
Total						100

75 marks required to pass.

ORGAN. (Subject IV.)

Examiners. — CHARLES MACPHERSON, Mus. D. Dunelm, F.R.A.M.; STANLEY MARCHANT, Mus. D. Oxon., F.R.A.M.; H. W. RICHARDS, Mus. D. Dunelm, Hon. R.A.M.; and REGINALD STEGGALL, F.R.A.M.

Candidates will be required:—

- To play the whole, or portions, of a piece of their own selection from each of the following lists (two pieces in all).
- To transpose a hymn-tune a tone or half-tone higher or lower; to read from four-part vocal score, including C clefs for alto and tenor parts; to harmonise a given melody; to harmonise an unfigured bass; to extemporise on a given subject; to modulate; and to read at sight.

ORGAN. (SUBJECT IV.)—*Continued.*

To answer questions on the subject of Choir Training, and to give a model lesson to the Examiners on the teaching of the following subjects :—

Intervals.

Time and Time Signatures.

Marks of Expression ; and

Voice Production.

To work a Paper embracing questions on Form ; on Pupil Treatment ; the Practical Teaching of the Organ ; and the Mechanism and Stops usually found in an English Organ of three manuals ; and to show knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. The paper work may be done on the same day as the practical, or, if the Candidate so prefer, on the day previous, or the day after it, except in the case of those called for the practical portion on the first or last day of the examination. Two and a half hours will be allowed for working this paper, and in order to pass, a Candidate must obtain 75 per cent. of the total number of marks obtainable.

To work the paper on Rudiments of Music and Harmony &c., specified on page 4.

Candidates who are blind will be required to play the whole, or portions, of a piece of their own selection from each of the two lists A and B. They will also be required to play a hymn-tune, with registering appropriate to the verses of a hymn, which, with the tune, they may select from a list named by the Examiners. They will be required further to transpose the same into any key the Examiners may name ; to harmonise a given melody ; to harmonise an unfigured bass (the melody and the bass will be first played through, and then dictated a bar or two at a time) ; to extemporise on a given subject ; and to modulate.

The *viva voce* and paper work portions of the examination will be the same as for other Candidates.

On entering, Candidates receive a specification of the Organ on which they will be required to play, and at a convenient time before their examination will have an opportunity afforded them of an hour's practice on the instrument.

The Examination will last about half-an-hour.

LIST A.

SONATA No. II. in C Minor	...	...	...	...	...	Bach
PRELUDE and FUGUE in A minor	...	...	...	...	...	Bach
Novello's Edition, Book VII., Peter's Edition, Vol. II.						

LIST B.

INTRODUCTION and variations in G (Novello)	...	...	...	Battison Haynes
CHORAL No. II., in B minor (Durand †)	...	...	...	César Franck
SPOSALIZIO (Schott)	...	...	...	Liszt-Lemare

† Can be obtained from the Anglo-French Music Co.

ORGAN. (SUBJECT IV.)—*Continued.*

The marks obtainable in this subject are as follows:—

	Maximum Marks.
List A	32
" B... ..	32
Transposition	16
Vocal Score Reading	16
Harmonisation of Melody	16
Harmonisation of Unfigured Bass... ..	16
Extemporisation	16
Sight-reading	16
Modulation	12
<i>Vivâ Voce</i>	16
Examiners' General Impression of Candidate's } Capabilities	12
Total	200

150 marks required to pass.

ORCHESTRAL INSTRUMENTS.

(Subject V.)

Examiners.—F. CORDER, F.R.A.M.; and two of the following:—SPENCER DYKE, F.R.A.M.; H. WESSELY, Hon. R.A.M.; ROWSBY WOOF, F.R.A.M.; JAMES T. LOCKYER, A.R.A.M.; B. PATTERSON PARKER, F.R.A.M.; HERBERT WALENN, F.R.A.M.; W. E. WHITEHOUSE, F.R.A.M.; CHARLES WINTERBOTTOM, Hon. R.A.M.; DANIEL WOOD; W. M. MALSCH, Hon. R.A.M.; A. BORSDOFF, Hon. R.A.M.; J. SOLOMON, F.R.A.M.; ALBERT E. MATT; GWENDOLEN MASON, F.R.A.M.

In this subject, Performers will be expected to play their Concerto from memory and to show a high standard of proficiency; Teachers, on the other hand, will be required to answer questions on the form, treatment, and tonality of the pieces they may select for performance. Teachers will further be expected to answer questions on pupil treatment, and to show some knowledge of the literature of their instrument, especially as regards the gradation of pieces for teaching purposes. All Candidates will be required to work the paper on Rudiments of Music and Harmony, &c., specified on page 4.

Candidates must be prepared to play the whole or portions of a piece of their own selection from each of the following three lists for their respective instruments (three pieces in all).

N.B.—The Pitch used at this examination is the Normal Diapason.

The Examination will last about half-an-hour. Candidates must provide themselves with a competent accompanist.

Books recommended for reference and study will be found noted on page 30.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

VIOLIN.

LIST A.

SONATA in C minor, Op. 45 (first two movements)	<i>Grieg</i>
SUITE in D minor (first two movements) (Schott)	<i>Bowen</i>
SONATA in C minor, Op. 30, No. 2 (first movement) (Williams) ...	<i>Beethoven</i>

LIST B.

CONCERTO in A major (Köchel v. 219), (first two movements) ...	<i>Mozart</i>
CONCERTO in E major (the whole work)	<i>Bach</i>
CONCERTO, No. 13, in D major (the whole work)	<i>Kreutzer</i>
INTRODUCTION and RONDO CAPRICCIOSO (Durand)	<i>Saint-Saëns</i>

LIST C.

CAPRICE No. 4, in E minor (24 Caprices)	<i>Rode</i>
"PRELUDIO" from Solo Sonata No. 6, in E major (Williams) ...	<i>Bach</i>
STUDY in G major No. 2 (6 Concert Studies) Op. 16 (Angerer) ...	<i>Vieuxtemps</i>

All Candidates in this instrument will be examined as to their sense of pitch and questioned on the fingering of selected passages on the violin, and will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales (three octaves) to be played with slurred bowing.

B flat, B and C major scales in thirds, in sixths and in octaves, to be played with slurred bowing (two octaves).

C sharp and D, both major and minor (melodic and harmonic), in thirds, in sixths and in octaves, to be played with separate bowings (two octaves).

Chromatic scales beginning on G, A flat, A, B flat, B, and C in three octaves, the rest in two octaves, to be played with legato bows only.

Arpeggios of all major and minor common chords and dominant and diminished sevenths in three octaves, to be played with slurred bowing.

VIOLONCELLO.

LIST A.

SONATA in A minor, Op. 36 (first movement)	<i>Grieg</i>
SONATA in F, Op. 99 (slow movement and scherzo)	<i>Brahms</i>
SONATA in D (first movement)	<i>Hurlstone</i>

LIST B.

CONCERTO in D (first movement) (Williams)	<i>Haydn</i>
CONCERTO in D (first movement)	<i>Molique</i>
CONCERTO in E (last movement) (Novello)	<i>Elgar</i>

LIST C.

24 DAILY EXERCISES, No. 7 in A or 13 in F sharp	<i>Dotzauer</i>
12 CAPRICES, No. 7 in C, Book II.	<i>Franchomme</i>

Candidates will be required to play at sight, to transpose (a semitone or a tone lower or higher), and to play from memory such of the following scales and arpeggios as may be selected by the Examiners :—

All major and melodic and harmonic minor scales, *four* octaves compass, in detached and slurred bowings. All Chromatic scales (three octaves) in slurred bowing; also C major and G minor (harmonic form) in thirds, sixths and octaves in separate bows (two octaves); arpeggios of all major and minor common chords and dominant and diminished sevenths (in three octaves).

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Violin and Violoncello are as follows :—

	TEACHERS.		PERFORMERS.	
	Maximum Marks.		Maximum Marks.	
List A	8	...	12	
" B	12	...	16	
" C	12	...	12	
Technique	16	...	16	
Intonation	12	...	12	
Tone	8	...	8	
Style	12	...	12	
Expression	4	...	4	
<i>Vivâ Voce</i> Questions ...	8	...	0	
Reading	8	...	8	
Transposing }	8	...	8	
Total	100	...	100	

75 marks required to pass.

HARP.

LIST A.

PIECE in G (arr. by H. Renié) (Durand †) ... ..	...	...	...	<i>Bach</i>
ETUDE DE CONCERT, AU MATIN (Senart †) ... ..	...	...	...	<i>M. Tournier</i>
SONATA No. 11 in A (to be played in A flat) (Macfarren's Edition) (Ashdown) ... ..	...	...	...	<i>Mozart</i>

LIST B.

SPRING FANCIES (No. 1) (Novello) ... ..	...	...	...	<i>Hamilton Harty</i>
IMPROMPTU, Op. 86 (Durand †) ... ..	...	...	...	<i>G. Fauré</i>
LE JARDIN MOUILLÉ (Rouhier †) ... ..	...	...	...	<i>Jacques de la Presle</i>

LIST C.

No. 38 (OR 43), FROM 48 ETUDES (2nd Book) ... ..	...	...	...	<i>F. J. Dizi</i>
No. 46 (OR 56), FROM COMPLETE ÉDITION ... ..	...	...	...	<i>Cramer</i>
No. 10, FROM 48 ETUDES ... ..	...	...	...	<i>F. J. Dizi</i>

† Can be obtained from the Anglo-French Music Co.

Candidates will be required to play at sight, to transpose, and to play from memory, at the discretion of the Examiners :—Major and melodic and harmonic minor scales, commencing a sixth, an eighth, and a tenth apart, in similar motion, extending to four octaves ; major, and harmonic minor scales in contrary motion, commencing a third, a sixth, and an eighth apart, extending to two octaves.

Broken Chord Passages commencing a sixth, an eighth, and a tenth apart in similar motion, also divided between the two hands, extending over four octaves, consisting of four notes in each hand.

Arpeggios of major and minor common chords and their inversions, commencing an eighth and a tenth apart, in similar motion, extending to three octaves ; and in contrary motion, commencing a third, a sixth, and a tenth apart, beginning in the middle or at extreme ends, extending to two octaves ; dominant sevenths and diminished sevenths and their inversions, a sixth, an eighth and a tenth apart, in similar motion, extending to three octaves ; and in contrary motion with the same position in each hand or different positions in each hand, beginning in the middle or at extreme ends, extending to two octaves.

Arpeggios of the common chords to be played, also divided between the two hands (with four notes in each hand) extending to four octaves, *without* inversions. Arpeggios of the dominant sevenths in the same manner, but *with the inversions* ; to display a knowledge of *Sons Harmoniques* (harmonics), *Sons Etouffés* (damped notes), and *Enharmonic Effects*.

ORCHESTRAL INSTRUMENTS. (SUBJECT V.)—*Continued.*

The marks obtainable for Harp Playing are as follows:—

	Maximum Marks.						
List A	12
" B	12
" C	12
Technique	16
Tone	12
Style, Phrasing	12
Reading	12
Transposing	
Examiners' General Impression of Candidate's							12
Capabilities as a Teacher or Performer							
Total							100

75 marks required to pass.

VIOLA, DOUBLE BASS, FLUTE, OBOE,
CLARINET, BASSOON, HORN, TRUMPET AND
CORNET, &c., &c.

Requirements in respect of any of the foregoing instruments will be sent to intending Candidates upon application.

The marks obtainable are allotted as for Harp.

* **BAND-MASTERSHIP.** (Subject VI.)

Examiners.—F. CORDER, F.R.A.M.; P. F. BATTISHILL; NEVILLE FLUX, F.R.A.M.; and Lieut.-Col. J. MACKENZIE ROGAN, M.V.O., Mus. Doc., Hon. R.A.M.

Candidates, on entering their names, must submit an arrangement of—

The slow movement and finale of Haydn's Symphony in E flat (Salomon Set, No. 10, or Donajowski's Miniature Scores, No. 78).

This is to be scored for Full Military Band, including two Saxophones (E flat Alto and B flat Tenor, written in Treble clef), Tenor (E flat) and Bass (B flat) Clarinets (also written in Treble clef), Trumpets in E flat (not B flat). The staves of each page must be numbered, or the names of the instruments indicated, as on the first page.

This arrangement must not bear the Candidate's name, but a Motto. This Motto is also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, the writer will be called for examination, and will then be required

* *Entries in this subject will be accepted only for the Christmas period.*

BAND-MASTERSHIP. (SUBJECT VI.)—*Continued.*

to work a paper which will include some exercises in Harmony, and the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score. Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements. A candidate passing in the *vivâ voce* portion but failing in the paper work may attend a subsequent examination for that portion only, on payment of a fee of one guinea.

He will also be catechised on the compass and fingering and general knowledge of instruments used in military bands, on the distribution of parts in military scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on at least two wind instruments of his own choice (Trumpet and Cornet cannot be accepted as separate instruments) and to give a short exposition of the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

							Maximum Marks.
Paper ...	{	Harmony ...	...	...	...	...	40
		Scoring ...	...	...	...	...	60
<i>Vivâ Voce</i>	{	Playing ...	...	...	...	...	24
		Conducting ...	...	...	...	...	24
		Questions ...	...	...	...	...	24
		Ear Tests ...	...	...	...	...	28
Total							200

150 marks required to pass.

* THEATRICAL CONDUCTORSHIP. (Subject VIa.)

The Examiners will be the same as for Band-Mastership.

Candidates on entering their names must submit an arrangement of Wagner's Overture "The Flying Dutchman (Der fliegende Holländer)" for a Theatre Band including the usual small proportion of Strings, Single Wood Wind, 2 Horns, 2 Cornets, 1 Trombone, Drums and a Pianoforte.

This arrangement must not bear the Candidate's name, but a Motto. The Motto also to be written on the entry form after the Candidate's name.

If this arrangement be approved by the Board of Examiners, the writer will be called for examination, and will then be required to work a paper which will include some exercises in Harmony, and

* Entries in this subject will be accepted only for the Christmas period.

THEATRICAL CONDUCTORSHIP. (SUBJECT VIA.)—*Continued.*

the arrangement for prescribed instruments of two given passages, one in orchestral score, the other in pianoforte score.

Any Candidate whose arrangements have been approved, and who has been unsuccessful in the further Examination, may enter again without submitting further arrangements.

He will also be catechised on the compass and fingering of instruments used in orchestras, on the distribution of parts in scores, and on the Elements of Music and Harmony. He will further be required to show a practical knowledge by playing on the Violin or some other orchestral instrument of his own choice (the Pianoforte is not accepted), and to give a short exposition on the theory of conducting. He will also be given ear tests in the naming of intervals.

The *vivâ voce* examination will last about half-an-hour.

The marks obtainable in this subject are allotted as follows:—

		Maximum Marks.				
Paper ... {	Harmony	...	...	...	...	40
	Scoring	...	...	...	...	60
<i>Vivâ Voce</i> {	Playing	...	...	...	...	24
	Conducting	...	...	...	...	24
	Questions	...	...	...	...	24
	Ear Tests	...	...	...	...	28
Total						200

150 marks required to pass.

* PIANOFORTE ACCOMPANIMENT.

(Subject VII.)

Examiners.—VICTOR BOOTH, F.R.A.M.; F. CORDER, F.R.A.M.; WELTON HICKIN, A.R.A.M.; CUTHBERT WHITEMORE, F.R.A.M.

Candidates will be required:—

To prepare the accompaniments to the following, a selection from which will be made by the examiners.

SONG "La Belle Dame sans Merci" (lower key)	...	...	Charles V. Stanford
FREEBOOTER SONGS (Cramer)	...	...	William Wallace
PROLOGUE from "PAGLIACCI" (lower key)	...	...	Leoncavallo
SYMPHONIE ESPAGNOLE for Violin (Op. 21) (Durand †)	...	...	Lalo

† Can be obtained from the Anglo-French Music Co.

To play the accompaniment to a song with recitative at sight.

To play the accompaniment to an instrumental solo at sight.

To transpose a simple accompaniment a tone, semitone or minor third higher or lower.

To modulate.

To work a paper on the art of accompanying, on phrasing, and on touch.

* Entries in this subject will be accepted only for the Christmas period.

PIANOFORTE ACCOMPANIMENT. (SUBJECT VII.)—*Continued.*

Two and a half hours will be allowed for this paper which must be worked on the day previous to the examination.

To work the paper on Rudiments and Harmony specified on page 4.

A vocalist and instrumentalist will be in attendance.

The marks obtainable in this subject are as follows:—

	Maximum Marks.
Song accompaniments... ..	20
Instrumental accompaniment	20
Reading at sight (vocal accompaniment)	16
Reading at sight (instrumental accompaniment)	16
Transposition	16
Modulation	12
Total	100

75 marks required to pass.

AURAL TRAINING AND SIGHT-SINGING. (Subject VIII.)

(Teacher's Diploma.)

Examiners in 1922.—A. J. GREENISH, Mus.D. Cantab., F.R.A.M., ERNEST READ, F.R.A.M., H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M., FREDERICK G. SHINN, Mus.D. Dunelm, Hon. R.A.M.

The examination, which will be partly *viva voce* and partly written, will include tests in Singing at sight, Musical Dictation, Practical Musicianship, and Class Teaching.

(1) *Viva Voce.*

Requirements:

- 1.—To sing at sight, melodies of moderate difficulty in major and minor keys.
- 2.—To harmonise at the keyboard a melody of reasonable difficulty.
- 3.—To extemporise (in any key) phrases of about 4 bars, leading up to any required cadence, or a modulation to a related key.
- 4.—To play a slow movement from a Beethoven Sonata in List B, or any piece in List C, from the pianoforte pieces announced in the Syllabus of the current year.
- 5.—To play a piece at sight.
- 6.—To give a lesson to a class of children (provided for the purpose) in the presence of the Examiners, upon some point or points in Aural Training or Sight-Singing, such as:
 - (i) The introduction of a scale-sound new to the class (e.g. the sub-median, leading note, etc.), or some special time value, (e.g., ♩ , ♩♩♩ , or ♩. ♩ , etc.).
 - (ii) Simple dictation—melodic and rhythmic.

AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—*Continued.*

- (iii) Phrasing and expression and the writing of a melody.
- (iv) Aural Tests similar in character to the requirements of the Associated Board, up to and including the Advanced Division.

The candidate will be informed 40 minutes beforehand of the subject or subjects to be dealt with in the lesson. Facility in pointing on the Modulator (Staff and Sol-fa) and distinct writing upon the Blackboard, will be considered essential; also readiness in improvising simple vocal and aural tests to illustrate any point in his or her teaching.

- 7.—To conduct a melody with due regard to phrasing and expression, a copy of which will be supplied to the candidate when the subject of the above lesson is announced.
- 8.—To play and comment upon a simple composition (*e.g.*, a short slow movement Minuet, Scherzo, Gavotte, &c.) of the candidate's own choice, in such a way as to interest the class musically.

(2) *Paper Work.*

- 1.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).
- 2.—To work a further paper upon the following :—
 - (a) Class Management.
 - (b) The principles of educational method and their application to the teaching of pitch, time and rhythm, sight-singing, musical dictation, phrasing and expression;
 - (c) The writing of exercises (such as melodies, etc.) to illustrate any detail of such teaching;
 - (d) To write a brief synopsis of a lesson on a subject connected with aural training and sight-singing suitable for Junior, Intermediate, or Senior Classes.
- 3.—To write from dictation :—
 - (a) A short melody;
 - (b) Simple rhythms (without pitch);
 - (c) A short and simple passage in two parts;
 - (d) A progression in four parts, of not more than five chords, consisting of Major and Minor triads and the chord of the dominant 7th with their inversions. (The inner parts may be omitted if the chords are figured or described.)

N.B.—An Examiner will give the dictation tests either before or after the working of paper 2.

100 marks will be allotted to the Principles of Teaching, etc., and 52 to Dictation.

In each case 75 per cent. of marks will be required to pass.

Candidates having passed in the practical portion of the examina-

AURAL TRAINING AND SIGHT-SINGING. (SUBJECT VIII.)—*Continued.*

tion and in either the paper on Class Management or in the Dictation Tests, will be credited with that part in which they have been successful, and on payment of a fee of one guinea they may re-enter for the remaining portion required to constitute a pass. Those failing in both paper and dictation may re-enter on payment of a fee of two guineas.

The marks obtainable in the *vivâ voce* section are as follows:—

(1) Singing at sight...	...	...	...	...	20
(2) Harmonising Melody ...	...	...	...	...	8
(3) Cadences and Modulating ...	...	...	...	...	12
(4) Performance on the Piano of Selected Piece ...	...	...	...	...	20
(5) Playing at sight...	...	...	...	...	16
(6) Giving a Class Lesson ...	...	...	...	...	32
(7) Conducting a Melody ...	...	...	...	...	12
(8) Lesson on a Composition ...	...	...	...	...	12
(9) General Impression ...	...	...	...	...	20

152

114 marks required to pass.

Three Hours allowed for working the second paper, and half an hour for the Dictation Tests.

N.B.—This certificate does not qualify the Candidate to teach the subject of Voice Culture.

VOICE CULTURE AND CLASS-SINGING. (Subject IX.)

Examiners in 1922. — A. J. GREENISH, Mus.D. Cantab., F.R.A.M.; STEWART MACPHERSON, F.R.A.M.; ERNEST READ, F.R.A.M.; H. W. RICHARDS, Mus.D. Dunelm, Hon. R.A.M.

(1) *Vivâ Voce.*

Requirements:

- 1.—To play the accompaniment of two songs (solo or choral) as under:—
 - (a) A prepared example selected from the list on pages 27 and 28.
 - (b) A simple example to be read at sight.
- 2.—To transpose at sight a simple accompaniment, a major or minor second above or below the original pitch.
- 3.—To conduct and give a lesson to a class of children (provided for the purpose) upon a unison song, a two-part or a three-part song (at the option of the Examiners). Each candidate must be prepared with 2 unison songs, 2 two-part songs and 2 three-part songs of his own choice. Copies of such music must be brought by each candidate.
- 4.—To sing the first verse of a unison song to the words (from memory), pointing the melody at the same time on the Sol-fa modulator. This song will be selected by the Examiners from those already prepared by the candidate.

VOICE CULTURE AND CLASS SINGING. (SUBJECT IX.)—*Continued.*

- 5.—To sing at sight, from Sol-fa and staff notation, melodies of moderate difficulty in major and minor keys, which may contain simple modulations.

N.B.—The Examiners may put to the candidate questions relative to any matters connected with the training of children's voices, also upon selection, conducting and interpretation of school songs. Candidates may also be required to give specimen exercises to the class.

Blackboard Exercises.

- 6.—To translate from Sol-fa into staff and *vice versa*. Clear writing upon the blackboard is essential to success under this heading.

(2) *Paper Work.*

- 1.—To work the paper on Rudiments of Music and Harmony as set for instrumental candidates (see page 4).
- 2.—To work a further paper upon the teaching of the following :
 - (a) Voice production—breathing—enunciation—phrasing—expression—reading at sight (including the writing of suitable tests), etc., in the singing class.
 - (b) Class management.
 - (c) To write a brief synopsis of a lesson on a subject connected with voice culture in the singing class.

Candidates, having passed in the practical portion of the Examination and in either the paper on Voice Culture or in the Dictation Tests, will be credited with that part in which they have been successful, and on payment of a fee of one guinea they may re-enter for the remaining portion required to constitute a pass. Those failing in both paper and dictation may re-enter on payment of a fee of two guineas.

This certificate does not qualify the Candidate to teach the subject of Aural Training.

N.B.—The candidate will be expected to show an adequate knowledge of suitable school songs of various grades of difficulty.

To write from dictation :—

- (a) A short melody.
- (b) Simple rhythms without pitch.

Three hours will be allowed for the working of this paper and fifteen minutes for the dictation test.

SOLOS.

"Rejoice greatly" ("The Messiah")	...	...	...	...	...	Handel
"The Sorrows of Death" (Lobgesang)	...	...	...	...	...	Mendelssohn
"Gipsy Songs" (Legnick)	...	...	...	...	...	Dvořák
"Spring Songs" (Novello)	...	...	...	...	...	A. C. Mackenzie

VOICE CULTURE AND CLASS SINGING. (SUBJECT IX.)—*Continued.*

CHORAL.

"Gipsy Life" (Novello)	...	...	...	...	...	Schumann
"Aubade" (Novello)	...	...	...	...	...	John Ireland
"Song of the Vikings" (Novello)	...	...	...	...	...	Eaton Fanning
"The Snow" (Novello)	...	...	...	...	...	Elgar
"The Lord is my Shepherd" (Novello)	...	...	...	...	...	Schubert

* ELOCUTION. (Subject X.)

Examiners.—A. ACTON BOND, Hon. R.A.M.; ANNIE M. CHILD, F.R.A.M.; WILTON COLE, A.R.A.M.; F. CORDER, F.R.A.M.; KATIE THOMAS, F.R.A.M.

This Examination is intended primarily for Teachers, and the general requirements are framed accordingly. Nevertheless, Candidates may state on the Examination Papers, and also on the Paper they are required to fill up for the *Vivâ voce* Examination, that they wish to be examined only as Performers. Candidates who enter as Performers only will work specified questions on the Examination Paper.

All Candidates will be required to work a paper in which questions will be asked on:—

The Art of Elocution and Diction.

- (a) *Proper methods of Phrasing*—Candidates will be asked to indicate the phrasing in examples chosen by the Examiners.
- (b) *Voice Production.*
- (c) *The Organs employed in Speech.*
- (d) *The Technique of Elocution (Rhythm, Inflection, Emphasis, Pause and Tone).*
- (e) *General Faults in Elocution and Diction.*
- (f) *Prosody, with special reference to (a) Accent, Quantity; (b) Versification.*
- (g) *How best to study selections for presentation in public.*

This paper will be worked on a specified day preceding the *vivâ voce* examination.

Time allowed, three hours. 75 per cent. marks required to pass.

At the *vivâ voce* examination Candidates will be required to recite one piece of their own choice from each of the lists on p. 29 and answer questions thereon. To answer questions on Voice Production, Prosody, Technical errors and Defects of speech

To explain and demonstrate the best methods of teaching Elocution.

To read Poetry and Prose at sight.

Candidates are requested to inform the Secretary of the name of any of the Examiners with whom they may have studied during the last twelve months.

* *The Winter Examination will take place after Christmas.*

ELOCUTION. (SUBJECT X.)—Continued.

SELECTIONS.

(A)—CLASSICAL.

FOR WOMEN.

HENRY VIII., Act IV., Scene 2. From "If my sight fail not" to end of scene.

CYMBELINE, Act III., Scene 2. From "How now, Pisanio!" to end of scene.

THE TAMING OF THE SHREW, Act IV., Scene 5. To "... joyful of thy company."

THE TROJAN WOMEN, Euripides (Gilbert Murray Translation). From "Go die, my best beloved!" to "I have lost my child again."

FOR MEN.

ROMEO AND JULIET, Act V., Scene 3. From "Let me peruse this face" to "Thus with a kiss I die."

HAMLET, Act II., Scene 2. From "Now I am alone" to end.

TROIUS AND CRESSIDA, Act III., Scene 3. From "Time hath, my lord," to "And drave great Mars to faction."

(B)—OLD COMEDY.

FOR WOMEN.

SCHOOL FOR SCANDAL, Act II., Scene 1. From entrance of Sir Peter and Lady Teazle, to exit of latter.

MONEY, Act V., Scene 2. From "Why, child" to end of scene.

FOR MEN.

THE RIVALS, Act II., Scene 1. From entrance of Sir Anthony, to "if ever I call you Jack again."

THE LADY OF LYONS, Act I., Scene 3. From "Give me joy" to "Youth and Hope."

(C)—POEM. FOR ALL.

Ulysses... .. Tennyson
 In Lady Street John Drinkwater
 Kubla Khan Coleridge
 The Coliseum E. A. Poe

SARTOR RESARTUS, Book II., Chap. IX. From "I ask myself" to "it is well with him."

(D)—OWN SELECTION. FOR ALL.

This may be prose or verse, but should not exceed 30 lines in length.

The marks obtainable in this subject are as follows:—

						Maximum Marks.	
						Teachers.	Performers.
Voice production and breathing	...	...	...	...	...	24	24
Enunciation	...	...	...	...	...	20	20
Gesture	...	...	...	...	...	12	12
Facial expression	...	...	...	...	...	12	12
Memory	...	...	...	...	...	8	8
Sight-reading	...	...	...	...	...	20	16
General expression	...	...	...	...	...	12	12
Questions	...	...	...	...	...	28	20
SELECTIONS:							
(A) Classical	...	...	...	...	...	20	24
(B) Old Comedy	...	...	...	...	...	16	20
(C) Poem	...	...	...	...	...	20	20
(D) Own selection	...	...	...	...	...	8	12

150 marks required to pass.

Total 200

200

By order of the Committee of Management,

J. A. CREIGHTON, Secretary.

Among others, the following Books will be found useful :—

RUDIMENTS OF MUSIC, MUSICAL ORNAMENTS AND HARMONY—
"Elements of Music," F. W. Davenport (Longmans); "Harmony," Stanner (Primer No. 8, Novello); "Practical Harmony," Stewart Macpherson (J. Williams, Ltd.); Rudiments of Music, Stewart Macpherson (J. Williams, Ltd.).

ORCHESTRATION—*"The Orchestra," Frederick Corder (Curwen).*

SINGING—*"The Art of Singing," Part I., William Shakespeare (Metzler); "Hints on Singing," Manuel Garcia (Ascherberg); "The Singer's Art," Agnes J. Larkcom (Novello).*

PIANOFORTE—*Some useful hints on the subject of Form may be gathered from "Form in Music," Stewart Macpherson (J. Williams, Ltd.); on Touch, from "First Principles of Pianoforte Playing," Tobias Matthay (Longmans); on Fingering, from "Exercises for Fingering," by Carlo Albanesi (Ricordi); on Phrasing and Teaching from "Musical Interpretation," Tobias Matthay (J. Williams, Ltd.); "Exercises on Phrasing in Pianoforte Playing," J. B. McEwen (Ricordi); "Studies in Phrasing and Form," Stewart Macpherson (J. Williams, Ltd.).*

VIOLIN—*For scales and arpeggios, Wessely's Scale Manual (Augener); Scales and Arpeggios for Violin, W. Frye Parker (J. Williams, Ltd.).*

VIOLONCELLO—*For scales and arpeggios, Whitehouse and Tabb's Scale and Arpeggio Album (Schott & Co.); ½ Minute Violoncello Studies, W. E. Whitehouse (J. Williams, Ltd.).*

AURAL TRAINING AND SIGHT-SINGING—*"Manual of Sight-singing," Books 1 and 2, Sawyer (Ashdown); "Ear Training," Books 1 and 2, Fredk G. Shinn (Augener); "First Steps in Melody Making," Ernest Read (J. Williams, Ltd.); "Aural Culture," Books 1, 2 and 3, Stewart Macpherson and Ernest Read (J. Williams, Ltd.).*

PRINCIPLES OF TEACHING—*"A Primer on Teaching," Adams (T. & T. Clark, Edinburgh); "Psychology applied to Music Teaching," Mrs. Curwen (Curwen & Sons).*

ELOCUTION—*"Grammar of Elocution," Millard (Longmans); "Higher English," Campbell (Blackie & Son, Ltd.); "Pronunciation for Singers," Ellis; "Historical Manual of English Prosody," George Saintsbury; "The Art of Singing," Part I., William Shakespeare (Metzler); "Voice Production in Singing and Speaking," Wesley Mills (Curwen).*

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application to the Secretary at that time or after. Each Syllabus applies to the Examination held at the following Michaelmas and Christmas Periods only.

ISSUED EASTER, 1922.

Licentiates of the Royal Academy of Music

Who passed at September and Christmas Periods, 1921.

SINGING.

TEACHERS.

Bridger, Ronald
Craig, William Alexander
Dix, Mildred Kate
Duniam-Jones, Elsie
Fish, Mabel Dorothy
Hudson, Dorothy

Simpson, Thomas Ernest
Smith, Jeanie Janet
Thomas, Morgan Emlyn
Watson, Mona
Wilfrid-Jones, Hubert
Yacimini, David Taylor

PERFORMERS.

Austin, Mabel
Baker, Mabel
Bale, Edith Mary
Barfield, Kate
Barker, Ethel
Basker, Gladys Mary
Bates, Florence Annie
Bilby, Jessie
Birkby, Mildred
Brown, Jessie A.
Brown, Kathrine Margaret
Bunting, Emilie
Carlton-Jones, Elizabeth
Chambers, William Thomas Bradley
Chisholm-Davies, Annie
Clatworthy, Lily
Collins, Dorothy Margaret
Cowan, Mary Clement
Crawford, Aileen
Davey, Kathleen Mary
Dodds, Abigail Lyttleton
Evans, Gwilym
Evans, Phebe Elvira
Ferrier, Catherine Jean
Fowkes, Alice May
Gadsden, Dorothy May
George, Harold C.
Grainger, Louise Grace
Hall, Edna
Hart, W. Croly
Hathaway, Dorothy Adaline
Hazelhurst, Kathleen

Hemingway, Doris
Hewkley, Dorothy Mabel Montalba
Higginbottom, William James
Hitchener, Doris
Howell, Edith
Ibbotson, Mabel (Mrs. Counsell)
Knott, Muriel Violet
Lang, James
Macpherson, Josephine Rose
Maddox, Gwendolen
Maiden, Elsie A. (Mrs. Randall)
Marshall, Constance Victoria
Matthews, Dorothy Mary
Neale, Hilda
Neave, Elsie
Nockels, Grace Lilian
Ramsay, Mai
Ransom, Edith Winifred
Scholes, Annie
Sheppard, Doris Gertrude
Sinclair, Dora Jean
Smith, Sarah Hornabrook
Stephens, Adelina Maude
Stoakes, Winifred
Thurston, Kathleen Ethel
Townsend, Sheila Campbell
Treen, Kathleen Naomi
Turnbull, Adelaide M.
Wallis, Grace Annie
Walter, Florence
Wright, Lilian Gladys

PIANOFORTE.

PERFORMER AND TEACHER.

Warburton, Annie Osborne

PIANOFORTE—Continued.

TEACHERS.

Abraham, Violet Ruby Isobel	Capper, Sarah Elizabeth
Adams, Doris	Cardew, Agnes
Ainsworth, Florence Mary	Carré, Rose Metcalfe
Allen, Frances Marion	Carruthers, Harold
Ambler, Edna Mary	Caswell, Harriet Elizabeth
Anderton, Elizabeth	Caville, Dorothy
Andrew, Margery Annie Louise	Chaffin, Audrey
Armistead, Kathleen Mary	Chalmers, Annie B.
Arnold, Kathleen Mary	Clark, Barbara Doris
Arthur, Edith Gladys	Clark, Kathleen Mary
Ashworth, Muriel	Clarke, Marjorie Annie Elizabeth
Ayers, Ivy Victoria	Clarke, Mary Charlotte
Bailey, May	Clayton, Emily Sadie
Barr, Kathleen May	Clinch, Gladys Ellen
Bateman, Helen	Cocks, Doris Briant Fuller
Bates, Caroline Louise	Collier, Cassandra Beatrice
Batson, Doreen Nancy	Collopy, Margaret
Beal, Edith Mabel	Cook, Nora A.
Beken, Frances May	Corby, Nancy H.
Bell, Alice	Corjeag, Nora
Bennett, Eleanor Mary	Cosens, Emmie Grace
Bennett, Hortense F.	Couchman, Alice
Bentfield, Doris Corinne	Coupé, Elizabeth
Bett, Sidney George	Cowell, Doris
Bidgood, Una Florence Joan	Cowling, Winifred Annie
Biltcliffe, Florence	Cox, Elsie
Bisher, Esther	Cox, Natalie Janet
Blaker, Elizabeth	Craigien, Mary Isobel
Bleby, Edith Winifred	Crawford, Alfred Williams
Bolden, Alberta K.	Crawford, Dorothy Strathearn
Bone, George Sydney Alexander	Creelman, Annie Dorothy Hilda
Booth, Marjorie Florence	Cronin, Kathleen Jessie
Boulden, Dorothy Margery Ward	Crosland, Freda E.
Bowen, Irene Llewelyn	Crosland, Jessie
Braddock, Gladys Marie	Cubbon, Annie Gertrude
Bramwell, Lilian Vera	Cuthbert, Ellen Florence
Brazier, Gladys	Danby, Dorothy W.
Brewer, Bernici Winifride	Dauncey, Magdeleine
Bridge, Ianthe Elvy	Daunt, Dulcie Helena H. E.
Bridgman, Edith Dorothy Braund	Davin, Mina
Bristol, Constance	Dawkins, Doris
Broadley, Thomas William	Dawson, Eileen M.
Brodhurst, Grace Brenda	Derrick, May B.
Brown, Eleanor Lilian Atherden	Derry, Hilda Mary
Browne, Ena Kathleen	Derry, Ida Marie
Buchan, A. Elsa	Dickson, Catherine Campbell
Buck, Winifred Howard	Dickson, Margaret Irene McEndoo
Buggs, Margaret	Dolley, Marguerite E. Burgoyne
Burch, Dorothy Louise	Drinkwater, Jill
Burnett, Marjorie Katherine	Duthoit, Audrey Mary Carola
Burrin, Elsie	Dyer, Marie
Bush, Gladys Mary	Eagan, Gladys Hilda
Butcher, Frances Anne	Easton, Douglas Scott
Byass, Julia Helena	Edmundson, Gladys M.
Bytes, Winifred Kingham	Edwards, Lily
Cairns, Lilian	Ellis, Emily Matilda
Callander, Mary Hutton	Ender, Enid Beryl
Callaway, Doris Emily	Esp, Lilian
Campany, Georgina F.	Fagan, Hester Jacoba

PIANOFORTE : TEACHERS—Continued.

- | | |
|---|---|
| Figgis, Sheila | Hill, Martha |
| Fisher, Dora Mary | Hill, Winifred Franklin |
| Flood, Clara Joy | Hills, Gladys Mary |
| Flook, Elsie M. | Hinchley, Ethel |
| French, Christine Dennis | Hobbs, Marjorie Maud |
| Friend, Joan | Holdich, Grace Dorothy |
| Frost, Mildred A. | Holland, Dorothy |
| Fryer, Dorothy Kathleen | Holland, Lily Flora |
| Fudge, Gladys F. | Holland, Muriel Mary |
| Furnival, Ida Carrie (Mrs. W. R. Brandon) | Honeyman, Lillias Davidson |
| Furze, Lilian J. G. | Hopkins, Phyllis Kathleen (<i>née</i> Roberts) |
| Fyfield, Eva W. L. | Hopper, Alice M. |
| Gammon, Amy Hilda | Houstoun, Stella Phyllis Langran |
| Garriock, Mary Agnes | Howells, Harold Gwyn |
| Geary-Grant, Olwen | Howgate, Grace |
| George, Hilda Ethel | Howlett, Gladys |
| Gillatt, Doris Adelaide | Hunt, Ethel F. |
| Glover, Kathleen | Hunter-Dickeson, Edith |
| Gorman, Kathleen | Hutchinson, Dorothy Mabel |
| Grant, Margery E. Hope | Hutchinson, Thyra Anna |
| Green, Bertha | Irving, F. Mona |
| Green, Elsie | Ivermee, Agnes |
| Griffiths, May | Jacklin, Daniel |
| Grimshawe, Alice | James, George Arthur |
| Gruchy, Kathleen Maude | Jardine, Mary Allarton |
| Gwillim, Marjorie | Jean, Thomas Charles |
| Hacking, Ada | Johnson, Mary E. |
| Haddingham, Catherine Margaret Gabrielle | Jolley, Mabel |
| Hadland, Edith Mary | Jones, Elizabeth May |
| Hadow, Morna Elsie | Jones, Gwendoline Doris |
| Hale, Edith M. | Jones, May |
| Halford-Degge, Charlotte | Jones, Phyllis |
| Halton, Elizabeth E. | Kaye, Gilbert |
| Happell, Margery E. | Kehyaian, Florence Mary |
| Harding, Vera C. | Keirle, Dorothy Edna |
| Harfoot, Roma M. | Kennaway, Gray Lamont |
| Hargreaves, Doris | Kilgour, Annie Louisa |
| Harmer, Sylvia Claire | Kitton, Freda |
| Harper, Amelia M. | Knight, Violet Edith |
| Harpur, Henrietta | Knowles, Frances Goddard |
| Harris, Leonard M. | De Kock, Alida Aletta |
| Harvey, Irene Edith | Kram, Harry |
| Hasler-Browne, Irene | Laar, Wilhelmina B. H. |
| Hawley, Charles Leonard | Lack, Madeline Ella |
| Haworth, Elsie | Lacy, Edith Mary |
| Hayes, Elspeth | Lakeman, Edith Margaret |
| Heap, Dorothy | Lamb, Jeanette |
| Heathcote, Katherine H. | Landsell, Dorothy Elise |
| Helm, Jennie | Lash, Jessie |
| Henderson, Jean M. | Lawson, Jean |
| Henniker, Dorothy A. | Le Couilliard, Dorothy |
| Herbert, Frederick Austin | Lee, Mabel |
| Hewer, Gertrude | Leeds, G. Margaret |
| Hewitt, Ida Florence | Lees, Elsie |
| Heyhirst, Dorothy Prestwich | Leighton, Colin James |
| Hicks, Kathleen E. | Lezmore, Ruth G. E. |
| Hill, Harold | Livock, Karl |
| Hill, Ida Elizabeth | Lokander, Hilda Ingeborg |
| | Lovick, Eileen Fanny |
| | Loxton, Constance |

PIANOFORTE : TEACHERS — *Continued.*

Loynes, William Henry	Provan, Robert
Makin, Dorothy	Proudlove, Edith Annie
Manley, Gertrude Clara	Punt, Madeline Esther
Mann, Elizabeth Grayston Smith	Putnam, Esther K.
Martin, John	Quick, Thomas Stawell
Mather, Ernest Frederick	Ramsbottom, Florence Edith
Mayhew, Althea G.	Randall, Edna Frances
McConnell, Evelyn Blanche	Reeves, Winifred Mary Davison
McDowall, Jeanie	Reid, Margaret C.
McLean, Annie St. Clair	Rice-Oxley, Winifred Bowyer.
Meade, Marguerite R.	Richardson, Enid Leonard
Mellon, Christine Marion Tillstone	Richardson, Vera Grace
Miller, Alice May	Ricketts, Frances Malvina
Mills, Cicely Ruth	Roberts, Arthur Wesley
Milton, Adeline	Roberts, Dollis Renée
Mitchell, Laurie Winifred	Roberts, Emélie
Molony, Kathleen Margaret	Robertson, Dorothy J.
Moore, Dorothy Grace	Robertson, Henry Kinniburgh
Morgan, Rose Elizabeth	Robinson, Agnes A. E.
Mortimer, Helen Mary	Robinson, Dorothy H.
Mortimer, Sullivan Dene Thornton	Robinson, Edna Yetts
Morton, Grace	Robinson, Gilbert Thomas
Mossop, William Douglas	Rootham, Clare
Moulder, Daisy Maude	Ross, Isabella R.
Munton, Jeanie Marguerite	Ross, Marion Scott
Murray, Grace Wallace	Rowland, Freda Margaret
Neilson, Rose Elizabeth	Rowles, Norah Jessie
Newborn, Cicely	Russell, Elizabeth Mary
Newington, Dora F.	Sarginson, Irene Mary
Nicol, Nora	Sarson, Hilda May
Noblet, Nellie Rachel Holley	Sawtell, Winifred Kate
Ommer, Maria W.	Schenk, Dorothy
Osborn, Marjorie Gwendoline	Schofield, Marion E.
Ottewell, Emma	Schurr, Mary Josephine
Ovenden, Gertrude Marion	Scobbie, Susan Niel
Page, Ethel	Scott, Arthur H.
Palmer, Irene Violet	Scott, Thomas
Pamely, Elaine Flora	Scrivener, Vera Kathleen
Parfitt, John William	Serrell, Doris Hilda
Parish, Doris Wever	Seymour, Alice Irene
Parker, Doris	Shaw, Charlotte Alison
Parker, Isa	Shaw, Undine Muriel
Parker, John Reginald	Sheffield, Marjorie Perronet
Parkes, Ernest	Shepherd, Joyce Marion
Parkes, Winifred	Skett, Gwendoline Mary
Parkinson, Rhona Helen Evelyn	Skinner, Kathleen Mary
Parris, Maude Mary	Smalley, Dorothy Louise
Parsons, Dorothy Evelyn	Smith, Alice Mabel
Pask, Amy	Smith, Dorothy Gertrude
Peers, Richard W.	Smith, Elizabeth Daisy
Pellow, Sybil Winifred	Smith, Freda Mary
Peters, Louie Christine	Smith, Nora
Petley, Edward L. W.	Smyth, Dorothy Lilian
Phillips, Mollie	Southworth, Doris
Pitt, Gladys Ellie	Spanton, Christine Edith
Plant, Muriel Dorothy Lockey	Spaven, Dorothy
Pollett, Olive May	de Sprecher, Marguerite
Pousty, Marjorie	Stagg, Julia Mabel
Prater, Elsie Doris	Stapleton, Agnes M.
Primrose, Phyllis Mary Martin	Stayner, Elsie

PIANOFORTE: TEACHERS—*Continued.*

Stephenson, Hilda Phayer
 Stevens, Kathleen
 Stevenson, Agnes Whitehead
 Stone, Jessie Marion
 Sunderland, Elizabeth
 Suttle, Hilda Gladys
 Symonds, Maude Elizabeth
 Taylor, Alesia
 Taylor, Ella
 Taylor, Joan Marie
 Tempest, Annie Maud
 Thatcher, Phyllis Helen
 Theed, Winifred Marion
 Thomas, Evelyn
 Thompson, Helen Clara Ivy
 Thomsett, Arthur Richard
 Thomson, Victoria
 Tibbits, Mary Louisa
 Tomlinson, Olive
 Town, Kathleen Mary
 Troward, Mildred
 Turner, Jessie Kathleen
 Turner, Mabel
 Turvey, Muriel Ladd
 Tutton, Doreen Phyllis
 Ulett, Albert Ernest
 Utley, Phyllis Mabel
 Vardy, Stella Marguerite
 Vine, Miriam
 Vreede, Enid C.

Wade, Mabel Beatrice
 Wakefield, Harold
 Walker, John W.
 Walker, Rosetta
 Wallace, Amy Victoria
 Ward, Annie Iverna
 Warren, C. Phyllis
 Waters, Agnes Smith
 Welbourne, Elsie
 West, Grace Dorothy Muriel
 White, Norah Kathleen
 Whitemoss, Harry
 Whitehead, Selma
 Whittaker, Olive Maude
 Wicks, Hilda Marion
 Williams, Audrey Sybil
 Williams, Guendolen P. H. (Christmas,
 1920)
 Williams, Joseph Russell
 Williams, Mina Ellaline
 Wilson, Marjorie C.
 Wilson, Walter
 Winter, Coralie Beryl
 Winter, Gertrude Mary
 Wood, Gladys Margaret
 Wright, Dorothy Huntley
 Wright, Hazel Olive
 Wyness, Margaret Henderson
 Young, Edna Marjorie
 Young, Joan Margaret

PERFORMERS.

Barker, Ivy Alice Constance
 Benn, Avis
 Bor, David
 Chapman, Dennis John
 Collins, Lina Simlie
 Constantine, Edward Norman
 Cook, Rene Margaret
 Cowie, Catherine Isobel
 Daniels, Dorothy Constance
 Davidson, Nannie
 Drower, Olive Bertha
 Dunn, James William

Forrester, Leon
 Gibbs, Harold Alfred Venting
 Hadlow, Doris
 Harding, Una Marguerite
 Hyman, Irene Valerie
 Justice, Dorothy Gertrude Lilian
 Lewis, John Islwyn
 Paul, Leslie Douglas
 Slinger, Dudley P.
 Suckling, Norman Charles
 Wall, Phyllis

ORGAN.

Batts, Harry Vincent William
 Boyle, Malcolm Courtenay
 Fearon, John Hammond

Smith, May Goodhind
 Tower, Katharine Frances
 Waller, Richard Andrew

VIOLIN.

TEACHERS.

Davin, Mary Maude
 Duce, Smith Anderson
 Fettes, Margaret Ida
 Garrett, Alice Rosetta
 Gwynn, Gwethlyn Mabel
 Horne, Dorothy Frances

Knowles, Maud
 Murray, Madge Young
 Poole, Nancy
 Wallis, Grace May
 Wright, Eileen Margaret Elizabeth

VIOLIN—*Continued.*

PERFORMERS.

Cave, Gilbert Cleveland
Hall, Gertrude Elizabeth
Harris, Lena Mildred
Holmes, Mary
Iredale, Agnes Esmé Ashton

Mumford, Eileen Gwen
Pearce, William John Downs
Schneider, Else Louise Frieda
Silvester, Robert Henry

VIOLONCELLO

PERFORMER.

Reece, Jeanne Gordon

FLUTE

PERFORMER.

Hill, Alfred W.

TROMBONE

PERFORMER.

Coleman, William Hearn

MILITARY BANDMASTERSHIP.

Kitchenn, Wilfred

PIANOFORTE ACCOMPANIMENT.

Ford, Donald
Jones, William Ifor
Lasker, Vally

MacCallum, Robert
Petchey, William

AURAL TRAINING AND SIGHT SINGING.

Basker, Gladys Mary
Bell, Nellie Mina Neville
Bucke, Lilian E.
Caldecott, Eileen Cecil
Dolby, Stephanie
Dugdale, Louise Zillah
Easson, James
Green, Joseph Ernest
Hunt, Arthur Ernest
Inglis, William

Keen, George Herbert
Kirkpatrick, Brenda Margaret
McConechy, Margaret Grant
Mercer, Ethel Frances
Rees, Nan
Scrivener, Vera Kathleen
Speirs, James Bain
Walker, David Cargill
Ward, Henry B.

ELOCUTION.

TEACHERS.

Blake, Hilda Mary
 Cross, Lena Grace
 Crowdy, Muriel Ronalds
 Denman, Millicent Ruth
 Fawsitt, Muriel Morland
 Gulick, Mabel Maud
 Hammond, Doreen Mary
 Matthews, Aileen Elizabeth
 Parry, Joseph Edward

Preston, Beatrice Parks Howard
 Armytage
 Rutherford, Margaret Taylor
 Sadler, Irene Winifred
 Shuttleworth, Roberta Nora
 Stelling, John Adolphus
 Stollery, Irene Flora
 Van Thal, Johanna Helena
 Wigglesworth, Harold Ernest

PERFORMER.

Robinson, Elsie Theodora (*née* Mapley)

N.B.—SUCCESSFUL CANDIDATES ARE ADVISED THAT, WHEN USING THE LETTERS L.R.A.M. AFTER THEIR NAMES, IT IS NECESSARY TO STATE THE SUBJECT AND CLASS FOR WHICH THIS DISTINCTION IS GAINED.

This leaf to be detached and used as Entry Form.

NO LETTER IS NECESSARY WHEN SENDING THIS FORM AND FEE.

Royal Academy of Music.

METROPOLITAN EXAMINATION.

APPLICATION TO ENTER FOR EXAMINATION.

Name in Full (Please PRINT. If a lady please state Miss or Mrs.).

Home Address.....

London Address (if known).....

Subject for Examination..... *

(State above whether entering
as teacher or performer.)

Signature of Candidate.....

Date.....

If exemption from either or both papers is claimed, in accordance with paragraphs 7 or 9, pp. 4 and 5 of Syllabus, please state the grounds on which such claim is made (and in the case of paragraph 9) give date of last pass in paper work.

To the Secretary,

ROYAL ACADEMY OF MUSIC,

YORK GATE, MARLYBONE ROAD, LONDON, N.W. 1.

N.B.—Cheques should be made payable to THE ROYAL ACADEMY OF MUSIC, and crossed. Scotch and Irish Cheques should be made out for an additional sixpence to cover Bank charges.

If entering for the Examination a remittance of **Five Guineas** must accompany this Form, which must be returned by **30th June** for the **September** Examination, or **31st October** for the **Christmas** Examination. No entry will be accepted after these dates unless accompanied by an extra fee of 5/- per Candidate, and no late entries can be accepted, under any circumstances, after **July 15th** and **November 15th** in the respective periods.

FOR CHRISTMAS EXAMINATION.—Should the Candidate enter for Singing, Pianoforte or Violin and desire to make a request as to examination before or after Christmas, please write here "Before" or "After:" _____ Christmas.

* If entering as teacher—

"Certified that I shall be 18 years of age on the date of my examination."

Royal Academy of Music

The attention of Teachers and Candidates is drawn to the following new features in the current Syllabus :—The passing in Aural Tests is now compulsory in all subjects except Elocution—see page 4, paragraph 7, and page 6, paragraph 15.

Teachers' Diploma for examination in "Voice Culture and Class-Singing"—pages 26, 27 and 28.

The times when Candidates may attend for Paper work are given on pages 4 and 5, and for Aural Tests on page 6.

A new list of Licentiates from 1911 to 1919 (inclusive) is now ready and can be had on application. Price One Shilling.

J. A. CREIGHTON,
Secretary.

Easter, 1922.